

edward johnson building
faculty of music
university of toronto



THE UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

VICTOR FELDBRILL, CONDUCTOR

Dorothy Lawson, Cello

SATURDAY, JANUARY 27, 1979

8:30 P.M.

MACMILLAN THEATRE

P R O G R A M

Symphony No. 85 in B^b major (La Reine)

Joseph Haydn
(1732-1809)

Adagio. Vivace
Romanze. Allegretto
Menuetto. Allegretto.
Finale - Presto

In the late eighteenth century, Paris was both an important publishing centre and a musical capital of Europe. The popularity of Haydn's music at this time was such that many Parisian publishers did not hesitate to issue under Haydn's name works which had in fact been written by a host of other composers. In a proposal initiated by the Comte d'Ogny, the French publishers asked Haydn for a set of six symphonies written expressly for their city, and Haydn obliged with the group commonly known as the "Paris" symphonies. The work we are hearing tonight is the fourth of the set, the whole of which was performed for the first time during the 1787-88 winter season of d'Ogny's fashionable series "Le concert de la Loge Olympique". The B^b symphony was a favourite of Marie Antoinette and it bore the title "La Reine de France" on publication. In the slow introduction to the first movement, the dotted rhythms are clearly reminiscent of the French overture, and through them Haydn seems to pay his respects to his patrons. The main body of this sonata form movement is based on a single theme consisting of a legato melody supported by detached strings. The "second subject" consists of a restatement of this theme by a solo oboe, Haydn enthusiasts may also recognize a quotation from his "Farewell" symphony. The second movement is a theme and variations based upon the French folk song "La gentille et jeune Lisette". In the trio of the third movement, an especially charming feature is the extended dominant pedal in the horns. This trio was later arranged by Haydn for one of the musical clocks in Esterhaza. The finale furnishes an example of sonata-rondo form which, according to specialists, was a product of Haydn's invention.

Cello Concerto in B minor, Op. 104

Antonin Dvořák
(1841-1904)

Allegro
Adagio ma non troppo
Finale. Allegro moderato

ORCHESTRA PERSONNEL, January 27, 1979

Violin

Luigi Baccin, Toronto
Janice Bing Wo, Toronto
Douglas Brierly, Ottawa
Arden Bryan, St. Marys, Ont.
Angelo Calcafuoco, Sault Ste. Marie
Yung Chul Song, Toronto
Laura Dierker, Saskatoon
Monica Duschenes, Montreal, P.Q.
Mark Friedman, Montreal, P.Q.
Patricia Gaber, Toronto
Cathy Goldberg, Toronto
Wesley Harris, Erin
Norman Hathaway, Toronto
May Ing, Toronto
Carol Jenkins, Toronto
Abigail Johnson, Toronto
Sylvia Kerr, Toronto
Patricia Kuschak, Toronto
Valerie Legge, Toronto
Ron Mah, Vancouver
Donna Mazur, Toronto
Mary Moloney, Kitchener
Wendy Rose, Montreal, P.Q.
Pauline Salesse, Chicoutimi, P.Q.
Hlif Signrdjondottir, Reykyavik,
Iceland

Paul Thompson, Victoria, B.C.
Marianne Urke, Toronto
Mark Wells, Toronto

Viola

Joe Curtin, Toronto
Donna Griblin, Vancouver
Kathleen Hogan, St. Johns, Nfld.
Cathy Jillings, Regina, Sask.
Valerie Kuinka, Toronto
Shari Lundy, Toronto
Anne McRuer, Ottawa
Tracey Poizner, Toronto

David Wadley, Sault Ste.
Marie

Cello

Maurizio Baccante, Toronto
Sally Bick, Toronto
Stephen Buck, Toronto
Elizabeth Dolin, Toronto
Perry Foster, Lethbridge
Derek Gomez, Vancouver, B.C.
Karen Henderson, Toronto
Peter Rapson, Toronto
Elaine Thompson, Toronto
Marianne Pack, Toronto

Bass

Tim Dawson, Sherwood Park,
Alta.
John Kieser, Toronto
Cathy Loftin, Toronto
David Longnecker, Toronto
Luc Michaud, Quebec, P.Q.
Graeme Mudd, Oshawa
Brian Quebec, Sudbury
John Taylor, Edmonton
Viiu Varik, Toronto

Flute

Claude Cobert, New Bedford,
Mass.
Joseph Farkas, Thunder
Bay
Jana Nelson, Toronto
Kerry Rittich, Toronto

Oboe

Tina Levy, Halifax, N.S.
Karen Rotenberg,
(Cor Anglais), Toronto
Lesley Young, Edmonton

Clarinet

David Bourque, Toronto
Richard Hornsby, Ottawa
Greg James, Peterborough
Don Stout, Vancouver, B.C.

Bassoon

Kevin Bailey, Toronto
Benson Bell, Toronto
Shannon Peet, Edmonton, Alta.

Alto Saxophone

Les Sabina, Windsor

French Horn

Ray Bisha, Saskatoon
Duncan Brinsmead, Edmonton
Derek Conrod, Dartmouth, N.S.
Mary Fearon, Edmonton
Diane Fair, Toronto
Geoff Leader, Vancouver
Lise Vaugiois, Hamilton

Trumpet

Susan Barker, Toronto
Sam Cancellara, Toronto
Elspeth Carruthers, Vancouver
Norman Garcia, Ottawa

Trombone

David Boyd, Angus
Christopher Buller, Toronto
Stanley Clark, Ottawa
Gordon Griffith, Toronto

Euphonium

Doug Lavell, Vancouver

Tuba

Rick Jatiouk, Toronto

Percussion

David Campion, Toronto
Ken Erskine, Toronto
Beverly Johnston, Lachine,
P.Q.

Nick Kombridis, Toronto
Michael Perry, Toronto

Celeste

Dean Bradshaw, Weston

Harp

Nora Bumanis, Toronto
Gianetta Baril, Edmonton

Orchestra Manager/Librarian

Mary Fearon

Reconstruction of the original Hartmann paintings (which were lost) on which Moussorgsky based his work "Pictures at an Exhibition" have been realized by Professor Ronald Chandler and are on permanent display in the last corridor, Second floor, Edward Johnson Building.

YOU HAVE PROBABLY READ OR HEARD OF THE SEVERE FINANCIAL CONSTRAINTS BEING EXPERIENCED BY THE UNIVERSITY OF TORONTO INCLUDING OUR FACULTY OF MUSIC. IF YOU ENJOYED TONIGHT'S PERFORMANCE AND WOULD LIKE TO HELP US MAINTAIN OUR EXCELLENCE DURING A DIFFICULT FINANCIAL PERIOD, WE WOULD WELCOME YOUR MONETARY CONTRIBUTION, NO MATTER HOW SMALL. PLEASE MAKE CHEQUES PAYABLE TO: "UNIVERSITY OF TORONTO UPDATE -- MUSIC", AND SEND TO: FACULTY OF MUSIC, UNIVERSITY OF TORONTO, EDWARD JOHNSON BUILDING, TORONTO. WE WILL ACKNOWLEDGE YOUR GIFT WITH A RECEIPT SUITABLE FOR TAX PURPOSES.

GUSTAV CIAMAGA,
DEAN.

DOROTHY LAWSON -

Dorothy Lawson is currently completing her fourth year of the Bachelor of Music Degree in Performance at the University of Toronto. A native of Toronto, she has studied with Professor Vladimir Orloff since he came to Canada in 1971. She was awarded the Mary H. Beatty Scholarship Award upon her admission into the University, and she has received a few Music Talent Foundation Awards since then. She has played with many orchestras, including the N.Y.O. of 1975, and the University of Toronto Symphony Orchestra, of which she is principal cello. She first performed solo with the orchestra of North Toronto Collegiate Institute at the age of 15.

Last summer she took part in a course given by Antonio Janigro at the Mozarteum in Salzburg, Austria and recently she was awarded an Honourable mention in the CBC Talent Competition.

Completed on February 9, 1895, the Cello Concerto is the final product of Dvořák's American years. Although the work was dedicated to Hanus Wihan, a well-known cellist and friend of the composer, circumstances made it impossible for Wihan to play the premiere. The first performance took place in London on March 19, 1896, with Leo Stern as soloist. Relations between Wihan and Dvořák had not been without their difficulties, at least insofar as the concerto was concerned. The cellist had apparently suggested several changes, including the insertion of a cadenza at the end of the finale. In response, Dvořák dispatched a heated letter to his publisher Simrock: ".... and I must insist on my work being printed as I wrote it. The passages in question can be printed in two versions, an easier and a more difficult version. I shall only give you the work if you promise not to allow anybody to make changes - Friend Wihan not excepted - without my knowledge and consent....".

With regard to the concerto itself, an interesting constructional feature of the opening movement is the commencement of the recapitulation with a major version of the song-like second theme. In the second movement, Dvořák found his melodic material in one of his own songs, "Leave me Alone" from Op. 82. The final movement is a rondo of a strongly national cast. As in the first movement, the theme finds its way into the major, and there is an impressive broadening of the tempo before the conclusion.

I N T E R M I S S I O N

Pictures at an Exhibition

Modest Mussorgsky
(1839-1881)

(orchestrated by Maurice Ravel)

The impetus behind the creation of "Pictures at an Exhibition" was an 1874 exhibition of paintings by the artist-architect Victor Hartmann, a friend of Mussorsky who had died the year before. The composition of the work, originally a piano solo, was begun in 1874, after the initial staging of Boris Gudonov. Mussorsky's excitement over the "Pictures" is reflected in a letter written on June 26, 1874 to V.V. Stassov, the bearer of the works's dedication:

"Hartmann is boiling as Boris boiled - the sounds and the idea hang in the air, and now I am gulping and overeating, I can scarcely manage to scribble it down on paper. Am writing 4 numbers - with good transitions (on 'promenade'). I want to do it as quickly and steadily as possible. My physiognomy can be seen in the intermezzi..."

Ravel's brilliant orchestration was commissioned by Serge Koussevitsky in 1922, and it was first performed in that year. The original work has in fact attracted the attention of a number of composers, among them Tushmalov (a pupil of Rimsky-Korsakov), Sir Henry Wood, Walter Goehr, and Leopold Stokowski, but Ravel's arrangement is without a doubt the most widely known.

Promenade - This music is used to represent the composer as he walks from one painting to another. Of a decidedly Russian cast, it changes character as it recurs through the work. (1) Gnomus - A limping dwarf. (2) The Old Castle (3) Tuileries - A picture of children playing and quarreling in Paris' famous park. (4) Bydlo - An old ox-cart. (5) Ballet of the Unhatched Chicks. (6) Samuel Goldenberg and Schmuyle - Two Jews, one rich and one poor. (7) The Market at Limoges. (8) Catacombae: Sepulchrum Romanum. Cum Moruis in Lingua Mortua. "Speaking to the dead in a dead language." - Hartmann addresses the skulls in the Paris catacombs, and they are gradually illuminated from within. (9) The Hut on Fowl's Legs - A clock in the shape of a hut, the abode of the Russian witch Baba Yaga. Mussorgsky composed a "witch's chase" into this section, which leads directly into (10) The Great Gate of Kiev - In a breath-taking peroration, a powerful orchestration of a theme which is regarded by some as a transformation of the "promenade" seems to unite the spirits of Mussorgsky and Hartmann with the very soul of Russia.

Notes by Arthur Levine.

Next Event: Misha Dichter, pianist, January 28, 1979, 8:30 p.m.
MacMillan Theatre.

Next Orchestra Engagement: Opera Department Production of Orpheus in the Underworld (Offenbach), Mar. 9/10, 16/17, 1979.
8 p.m. MacMillan Theatre.

Next Orchestra Concert: April 7, 1979, 8:30 p.m. MacMillan Theatre.